

EXHIBIT G

NEW YORK

MODERN AND
CONTEMPORARY
INDIAN ART

Thursday 30 March 2006

CHRISTIE'S



Goan born, Francis Newton Souza has become one of the most venerated Indian artists of the 20th century. Believing the work of his Indian artistic predecessors to be overly sentimental, Souza looked to Western Modernism for inspiration on how to radicalize the South Asian art world, founding the now legendary Bombay Progressives Artist Group in 1947. A master of line, Souza's forays into the human form are well documented and his works successfully explore a wide range of physiognomies from the most sublime of female nudes to riotous and tortured figural forms. His earlier works which mixed elements of Catholic imagery with the heavy black lines of George Rouault and bold brush strokes of Chaim Soutine, gave way to crisp compositions and collapsed depth of field late in his career. In his drawings, Souza maintains an economy of line that expertly summarizes the human form in its most elemental form. We see this tendency reflected in Souza's temple dancer (lot 32) from the late 1950s, yet the use of modeling and chiaroscuro give this nude a sculptural quality that calls into mind early 20th century works by Pablo Picasso. In *Time Cover* from 1969, Souza uses a chemical solvent to manipulate a U.S. Senator's face into a disconcerting pulp. In choosing to conceal the form of the senator, Souza cleverly reveals the underlying issues of political institutions.

PROPERTY FROM A GERMAN COLLECTION

28

FRANCIS NEWTON SOUZA (1924 - 2002)

U.S. Senator on Time Cover

Signed and dated lower left: *Souza 1969*; Inscribed on reverse: *F.N. Souza / U.S.*

SENATOR ON TIME COVER / 1969 / MIXED MEDIUM

Mixed media on magazine paper

14 x 11 in. (35.5 x 28 cm.)

Bearing original *Time* magazine subscription label with the artist's New York address

\$8,000-12,000

PROVENANCE:

Acquired from the artist.



29

PROPERTY FROM THE ERICH SOMMER COLLECTION

29

FRANCIS NEWTON SOUZA (1924 - 2002)

Untitled (Nude wearing brimmed hat)

Signed and dated upper right: Souza 61

Ink on paper

14 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (36.4 x 27.3 cm.)

\$7,000-10,000

See catalogue note for lot 38 about the Erich Sommer Collection.
Compare to two drawings published in E. Mullins, *F. N. Souza*, London, 1962, p. 28.

VARIOUS PROPERTIES

30

FRANCIS NEWTON SOUZA (1924 - 2002)

Untitled

Signed center left: Souza 62

Ink on card

18 $\frac{1}{4}$ x 11 $\frac{1}{8}$ in. (46.3 x 30.2 cm.)

\$8,000-12,000

31

FRANCIS NEWTON SOUZA (1924 - 2002)

Man at table

Signed and dated upper left: Souza 59

Pencil on paper

Image: 12 $\frac{3}{8}$ x 7 $\frac{1}{8}$ in. (32 x 20 cm.); framed

\$3,000-5,000



30



31

32

FRANCIS NEWTON SOUZA (1924 - 2002)

Temple Dancer

Signed and dated upper left: *Souza 57*; Inscribed on reverse: *F. N. SOUZA / TEMPLE DANCER-1957*

Oil on board

47 $\frac{3}{4}$ x 24 in. (121.3 x 61 cm.)

\$120,000-150,000

The religious and the erotic are two of the primary threads which weave their way through Souza's oeuvre and depictions of the female nude, whether demure or shockingly aggressive, bridge the dual notions of the sacred and the profane. This particular painting with its hieratic frontal stance, is a paean to Indian traditions of temple sculpture. In sculpture, the contorted thrice-bent pose (*tribhanga*) highlights the most attractive features and curves of the female form. This female figure also bears the hallmarks of idealized Indian beauty with her long hair, high breasts, small waist and wide hips.





38

PROPERTY FROM THE ERICH SOMMER COLLECTION

38
FRANCIS NEWTON SOUZA (1924 - 2002)

Untitled (Blue landscape with houses)

Signed and dated lower right: Souza 63

Oil on canvas

17 x 29 in. (43.1 x 73.6 cm.)

\$25,000-35,000

Over a period of more than 20 years, Erich Sommer (1921-2004) passionately sought out some of the best examples of Twentieth Century British Art, which resulted in a highly personal group of paintings and sculpture, embracing the diversity and richness of this field. This collection included three works (see also lots 29 and 69) by Francis Newton Souza, an artist whom Sommer believed transcended nationalist boundaries. The majority of works from the Erich Sommer collection were sold at Christie's London in 2005, including a 60s work by Lucien Freud entitled, *Red Haired Man on Chair*, that currently holds the artist record for £4,152,000.

In this particular 1963 work, Francis Newton Souza demonstrates the inherent tension between nature and civilization. The artist's energetic and deliberate use of black lines vigorously sketch out a cityscape which seems to merge with the natural elements in the foreground.

39
RAM KUMAR (B. 1924)

Untitled

Signed and dated on reverse: Ram Kumar 04

Oil on canvas

36 x 24 in. (91.4 x 61 cm.)

\$60,000-80,000



PROPERTY FROM A PRIVATE COLLECTION, NORFOLK,
UNITED KINGDOM

44

FRANCIS NEWTON SOUZA (1924 - 2002)

Untitled (Houses and Church in Landscape with Tree)

Signed and dated upper right: *Souza 1957*

Oil on canvas

28 $\frac{1}{8}$ x 40 $\frac{3}{8}$ in. (71.3 x 103 cm.)

\$80,000–100,000

PROPERTY FROM A PRIVATE COLLECTION, LONDON

52

FRANCIS NEWTON SOUZA (1924 - 2002)

Untitled

Signed and dated lower right: Souza 58

Oil on board

24 x 48 in. (61 x 121.8 cm.)

\$ 100,000–150,000

PROVENANCE:

Collection of Maxwell Fry and Dame Jane Drew; and by descent to the current owner.

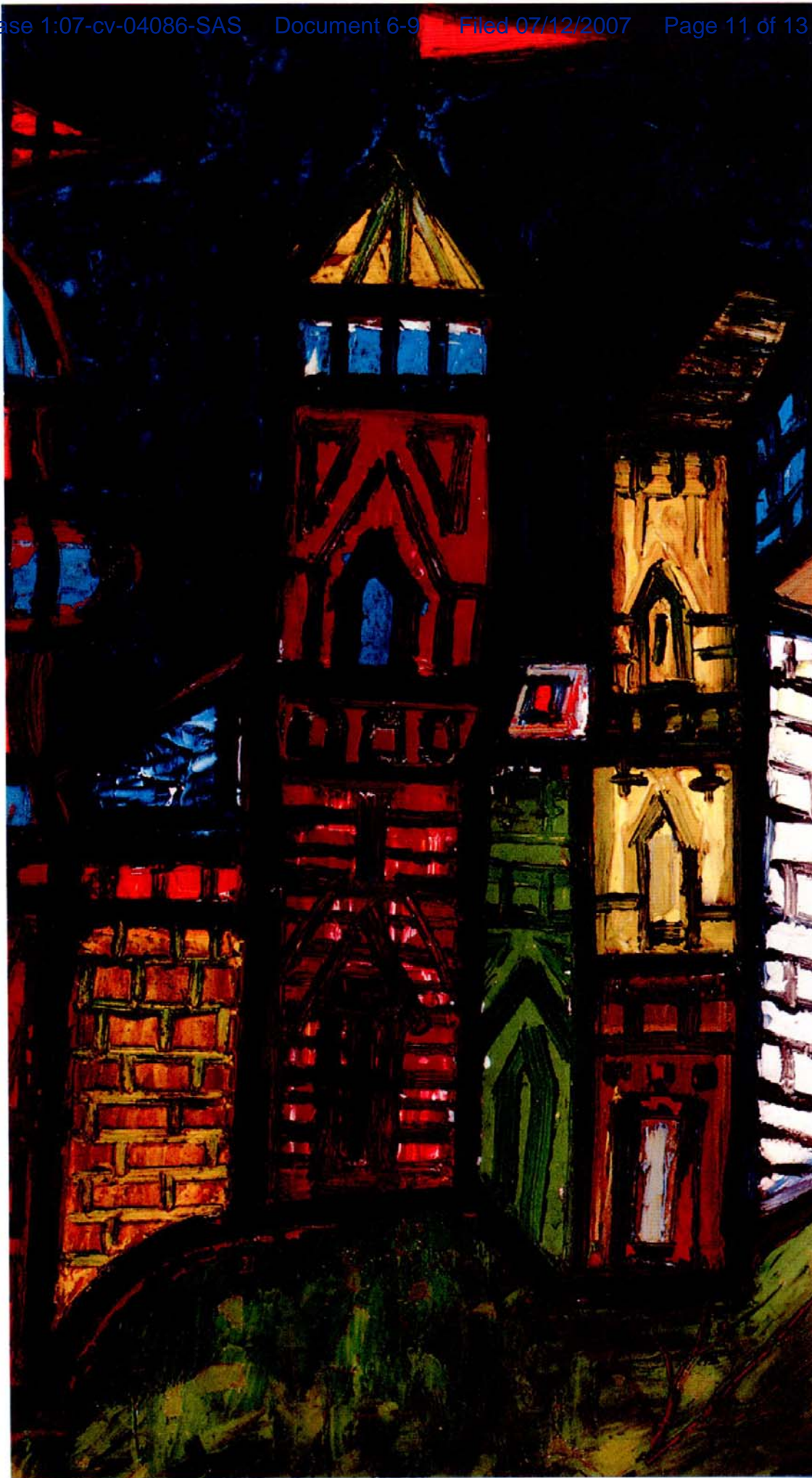
LITERATURE:

B. Platts, 'The Architect as Collector: The Modern Collection of Maxwell Fry and Jane Drew,' *Country Life*, September 29, 1966, pp. 784–786.

In this work from 1958, Francis Newton Souza pairs contradictory elements to create a metaphysical landscape that succeeds both aesthetically and psychologically. Souza's cityscapes occasionally quote recognizable landmarks culled from his extensive travels, however this work veers towards the allegorical in its compositional choices. Juxtaposing a set of fanciful buildings complete with onion domes and flying pennants next to the strikingly modern cube and brick structures at the right, the artist uses architecture to illustrate the clash of a new urbanism on the fairy-tale scene. However, perhaps this very quality is what attracted the attention of its original owners. This painting once belonged to the renowned Modernist architects, Maxwell Fry (1899 - 1987) and Dame Jane Drew (1911 - 1996). They worked on numerous international projects pioneering the field of modern tropical building and town planning. In 1951, along with Le Corbusier, Fry and Drew were instrumental in the planning of Chandigarh in Punjab. While Le Corbusier designed many of the public buildings and spaces, Fry and Drew designed and oversaw the government housing projects in a number of sectors, along with Chandigarh's first cinema hall, swimming pool and general hospital.

The arrangement of the dark sky and heavy lines with the bright colors of the buildings are highly reminiscent of stained glass windows, an aspect of Souza's Catholic upbringing which often surfaced in his work. The bold use of outline and recurring brick motif also serves to unify the two architectural styles but does so while bestowing an uncanny and surreal quality to the piece. Suggestive of Giorgio DeChirico and his *Pittura Metafisica* style, Souza's painting employs the creation of a fictive space and subverted one-point perspective which characterizes this mode and gives this work a sense of eerie nostalgia.





PROPERTY FROM A PRIVATE COLLECTION, SWEDEN

63

FRANCIS NEWTON SOUZA (1924 - 2002)

Untitled (Blue cityscape)

Signed and dated upper right: *Souza 1961*; inscribed on reverse:

F.N. SOUZA / 1961

Oil on board

24 x 30 in. (60.9 x 76.3 cm.)

Bearing further Swedish inscription on reverse: "Nettan! To our little sweetheart from Mother and your friend Ragge on your 27th birthday."

\$ 100,000–150,000

PROVENANCE:

Acquired from Mr. Ragnar Zedell, Stockholm

Ragnar Zedell was one of Souza's earliest patrons in Stockholm in the early 1960s.

In this work from the early 1960s, Francis Newton Souza maximizes his use of the canvas, constructing his cityscape from a series of overlapping and highly faceted geometric forms. Collapsing depth of field, Souza circumvents a traditional one-point perspective allowing his architectonic structures to build tightly upon each other in a highly cubistic manner. The monochromatic palette subtly disguises subject matter, highlighting instead the artist's skill with pattern, composition and form. The work wavers between reality and fiction with its corniced buildings and meandering ground line, at times suggesting the catholic architecture which informed so much of Souza's oeuvre.

